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# D.J. Becerral Composer

Show Reel Breakdown

*Luma*

Featuring selected work from:

Eternals | Ahsoka | Thor: Love and Thunder | The Mother | Shang-Chi and the Legend of the Ten Rings | Citadel  
Spider-Man: Far From Home | Spider-Man: No Way Home | Doctor Strange in the Multiverse of Madness



**Project: Eternals**  
*Hiroshima Sequence*

Started off with the bluescreen keying for this shot with provided roto to help with integration. Needed multiple key setups for Ajax(center lady) hair, with some edge extension for the defocused FG guy. Utilized CG renders from Katana for the midground, Unreal renders for the background rubble, and matte painting from photoshop for the background mountains and sky. Also added some 2d smoke elements so the BG doesn't look too static.



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**Project: Eternals**  
*Hiroshima Sequence*

Started off with the bluescreen keying for this shot with provided roto to help with integration. Had multiple key setups for Phastos(center guy) hair with some edge extension for Ajax hair. Utilized CG renders from Katana for the midground, Unreal renders for the background rubble, and matte painting from photoshop for the background mountains and sky. Then matched the defocus and levels to plate.



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**Project: Eternals**  
*Hiroshima Sequence*

Started off with the bluescreen keying for this shot with provided roto to help with integration. Utilized CG renders from Katana for the midground, Unreal renders for the background rubble, and matte painting from photoshop for the A-Bomb dome, background mountains and sky. Most of the lighting adjustments were done on the A-Bomb dome and the screen right building so the sun is hitting it at the right spots. Also added some 2d smoke elements in the midground and the optical flare.



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**Project: Ahsoka**  
*Ahsoka vs Baylan*

Took over this shot from the previous artist to take to final. Updated the matte painting of the cliff and CG renders of henge stones and BG trees/cliff. The right edge of the left henge stone is from the practical plate which is blended with the rest of the CG henge stone. Matched the flares and sparks to surrounding shots and added more exponential glow to the sabers. Also added grass patches from a separate plate onto the edge of the cliff.



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**Project: Ahsoka**  
*Ahsoka vs Baylan*

Took over this shot from the previous artist to take to final. Updated the matte painting of the cliff and CG renders of henge stones. Matched the flares and sparks to surrounding shots and added more exponential glow to the sabers. Also added grass patches from a separate plate onto the edge of the cliff. Refined the values/levels of Ahsoka as it transitions to CG Ahsoka when she falls. Added a bit more flare as the white saber get close to camera.



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**Project: Thor: Love and Thunder**  
*New Asgard Fight Sequence*

Utilized a template created by comp lead for continuity of the shadow creatures, shadow values and the smoke/fire elements. The shadow creatures had some iridescence that had to be adjusted per shot. Also had to make sure the creatures have enough detail especially around the face so they're not a complete silhouette. Thor's armor and cape was a blend of practical with CG. The top of the cape over the shoulder is practical and transitions down to the CG cape.



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**Project: Thor: Love and Thunder**  
*New Asgard Fight Sequence*

Utilized a template created by comp lead for continuity of the shadow creatures, shadow values and the smoke/fire elements. Adjusted black levels and defocus based on placement in shot. The shadow creatures had some iridescence that had to be adjusted per shot. Also had to make sure the creatures have enough detail especially around the face so they're not a complete silhouette. Most of the people needed some edge cleanup/ edge extension, especially when they're in front of the creatures. For this shot, client wanted Gorr's cast shadow to grow moving towards to camera to setup the peekaboo shot where Gorr travels through the shadow.



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**Project: Thor: Love and Thunder**  
*New Asgard Fight Sequence*

Utilized a template created by comp lead for continuity of the shadow creatures, shadow values and the smoke/fire elements. The shadow creatures had some iridescence that had to be adjusted per shot. Also had to make sure the creatures have enough detail especially around the face so they're not a complete silhouette. Most of the people needed some edge cleanup/ edge extension, especially when they're in front of the creatures. Gorr was shot on a separate plate for the instant shadow travel using the FG guy running as a wipe on transition.



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**Project: Thor: Love and Thunder**  
*New Asgard Fight Sequence*

Utilized a template created by comp lead for continuity of the shadow creatures, shadow values and the smoke/fire elements. The shadow creatures had some iridescence that had to be adjusted per shot. Most of the people needed some edge cleanup/ edge extension, especially when they're in front of the creatures. The main note for the sparks was to make sure it wasn't too glowy and to have some depth and variation to the values.



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**Project: The Mother**  
*Fighting Mercenaries Sequence*

Integrated 2d blood elements that had to be repo'd, warped, retimed, tracked and color corrected into shot. Wanted to setup the first blood splat onto the shoulder strap as more blood gets on the strap in the next set of shots. The blood on collar was a combination of 2d elements with roto that was used as a matte to color correct.



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**Project: The Mother**  
*Fighting Mercenaries Sequence*

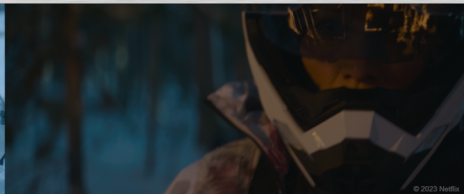
Integrated 2d blood elements that had to be repo'd, warped, retimed, tracked and color corrected into shot. Added a bit more spec/highlights to the motion blurred blood so it doesn't appear too flat. For the CG knife, I tracked in some 2d blood elements on the knife as she pulls it back with a bit of blood dripping from the knife.



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**Project: The Mother**  
*Fighting Mercenaries Sequence*

Integrated 2d blood elements that had to be repo'd, warped, retimed, tracked and color corrected into shot. Lots of distortion & breakup for the blood in snow. Used a distortion based on luminance key for the blood on shoulder strap with some smearing and some blood slowly seeping into the fabric.



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**Project: The Mother**  
*Fighting Mercenaries Sequence*

Integrated 2d blood elements that had to be repo'd, warped, retimed, tracked and color corrected into shot. Another artist created a gizmo for the fire reflection, and I adjusted the placement with spherical transforms. From here, the blood patch on the shoulder strap was used as a template for all shots with the mother wearing the blood stained uniform.



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**Project: Shang-Chi and the Legend of the Ten Rings**  
*Bus Sequence*

Integrated CG people into bus. The source plate had a masked driver with mannequins as the passengers which were painted out and also used as reference for matching color and values. Used a combination of rotos and luminance keys to layer the bus interior poles, chairs and window reflections on top of the CG people.



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**Project: Shang-Chi and the Legend of the Ten Rings**  
*Bus Sequence*

Worked on bluescreen key and integrated CG bus bellow/joint (accordion-looking wall SL of Shang-Chi). The DFX supervisor created an array template for the BG plates for continuity throughout the sequence. From there, I brought in the correct plates and frame range for my shot and repo'd to match perspective of the plate.



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**Project: Shang-Chi and the Legend of the Ten Rings**  
*Bus Sequence*

Worked on bluescreen key and retime/repo of the BG plate to get the right timing of the car driving in front of bus. The array template was also used in this shot and repo'd to get proper perspective and height.



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**Project: Shang-Chi and the Legend of the Ten Rings**  
*Bus Sequence*

Integrated CG blade and sparks with interactive lighting and some lens dirt. The blade had to match surrounding shots with the very bright edge that rapidly cools off. Adjusted height of BG plate to get proper perspective. Added fake shadow for under the bus.



Project: Shang-Chi and the Legend of the Ten Rings  
*Bus Sequence*

Worked on bluescreen key and BG integration. Used some additive keying to get reflections on the bus window and separate keys to get all the motion blur detail. Repo'd the BG to get the correct perspective.



Project: Shang-Chi and the Legend of the Ten Rings  
*Bus Sequence*

Integrated the CG bus debris. Also had some CG smoke elements blended with the practical smoke in plate. The plate had a dark sandbag, which the paint artist removed, that the bus ran over for placement and timing of the debris.



Project: Shang-Chi and the Legend of the Ten Rings  
*Bus Sequence*

Worked on bluescreen key and BG integration. Used some additive keying to get reflections and grime on the bus window and refined the despill on bus interior. Repo'd the BG to get the correct perspective.



Project: Shang-Chi and the Legend of the Ten Rings  
*Bus Sequence*

Took over shot from previous artist. Added the broken window glass and refined the key of the lady screen right. Adjust the BG plate from the back window to line up with the BG from the left window. Did tech cleanup refining any crawling edges, desfills and holdout issues.



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### **Project: Citadel**

#### *Citadel Headquarters*

Took over shot from previous artist that integrated the CG table. I refined brightness and color corrected table GFX to match provided reference & surrounding shots. Added interactive light on people and reflection of people on table. Also did some edge cleanup to FG man.



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### **Project: Citadel**

#### *Citadel Headquarters*

Integrated CG helicopter, building and surrounding rocks. Used provided AOVs to get enough detail on the concrete sections so it doesn't look like a miniature building. Also integrated matte painting to remove road trails bottom right to make the area more remote.



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### **Project: Citadel**

#### *Citadel Headquarters*

Integrated CG building and surrounding rocks. Since the lens flare is across the entire shot, I recreated the flare over the CG building and rocks. Also integrated matte painting to remove road trails bottom right to make the area more remote.



**Project: Spider-Man: Far From Home**  
*Mysterio BARF Technology*

Assisted with roto/paint as well as the integration of the voxel/wireframe transition on the bottles. I had to paint out the front bottles over the back bottles and properly layer the mattes to match the timing of the voxel/wireframe fx. The SL guy had a bald cap on with a visible seam in his forehead, so I painted out the seam, did some color correction and warped the head down a bit so it looks more natural. Also worked on the tech cleanup removing any crawling edges around the elements, holdout issues and fixing any misaligned tracks throughout shot.



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**Project: Spider-Man: No Way Home**  
*Magic Web to Transport Sandman*

Took over shot from previous artist to take to final. Refined the moon light and black levels on Sandman to match surrounding shots. Spidey's suit needed refinement so that it's not too bright and specular; just a hint of highlights and enough moon light to read the suit. Also refined the key and despill of Spidey's face so he doesn't get too pale. The magic web is a similar look to Doctor Strange's runes fx. Utilized mattes/AOVs to get variety in the web color and values.



**Project: Doctor Strange in the Multiverse of Madness**  
*Gargantos Battle - Doctor Strange Flies Onto the Scene*

Set extension and cloak integration. Combination of Katana, Unreal, and matte painting was used for the set extension. I was tasked with creating the match-to-template for the set extension looking down this street with the Cafe/Moca banners and the Empire State building in the far BG.



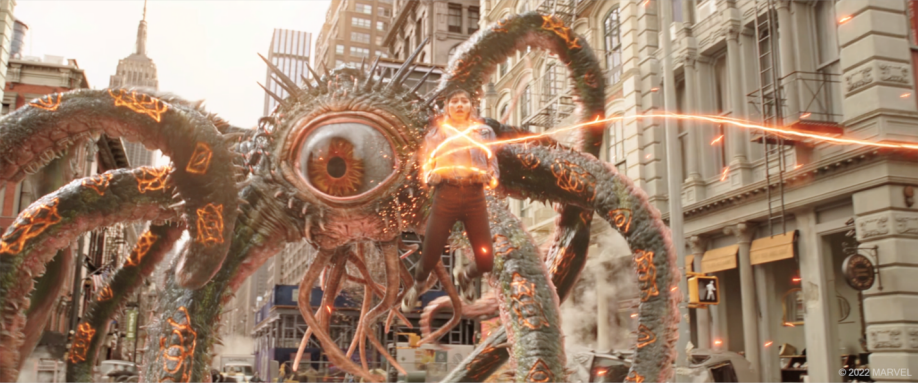
**Project: Doctor Strange in the Multiverse of Madness**  
*Gargantos Battle - Doctor Strange Throws Cloak*

Set extension and cloak integration. Combination of Katana, Unreal, and matte painting was used for the set extension. Utilized rotos to refine the holdouts so the cloak is properly occluded where it needs to be. Recreated the lens flare over the cloak.



**Project: Doctor Strange in the Multiverse of Madness**  
*Gargantos Battle - Cloak Flies Back to Doctor Strange*

Integrated CG cloak into shot. Had to make sure the cloak wasn't too specular to keep the fabric material look. Utilized rotos to refine the holdouts so the cloak is properly occluded where it needs to be.



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**Project: Doctor Strange in the Multiverse of Madness**  
*Gargantos Battle - Wong saves America Chavez*

Started off with the despill and set extension making sure the CG buildings and matte paintings line up and track properly. Then added the CG crowd. A template for Gargantos (tentacle creature) was created by a senior artist and propagated for the entire sequence. From there, I adjusted the levels, defocus and intensity of the branded runes on the tentacles. Also adjusted the spec/highlights of Gargantos so they're not brighter than the sky. Roto and paint was provided for America and the wire removal. Had to do some edge extensions and cleanup on the hair for integration. For the dagger whip and sparks fx we wanted the colors and values to match Doctor Strange's rune fx. Made some adjustments on the warm interactive light around America so it wraps around her whole body.



**Project: Doctor Strange in the Multiverse of Madness**  
*Gargantos Battle - Wong saves America Chavez (Continued)*

This shot had a reshoot of America and Wong on a greenscreen, so I had to utilize rotos and keys for the matte, then morph America from the original plate to America on the greenscreen plate as the camera pans over to Wong. I also had to stitch multiple plates and elements together for the set behind Wong. Used FX portal mattes for the Kamar-Taj plate and had the sparks matching color and values to Doctor Strange's runes fx.

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